

The Shakespeare Newsletter

Vol. IX: No. 2

"Knowing I lov'd my books, he furnish'd me . . ."

April, 1959

Three Plays in American Shakespeare Festival Repertory; Special Student Program Offered

Two comedies - *The Merry Wives of Windsor* and *All's Well That Ends Well* - and a tragedy, *Romeo and Juliet*, will be the featured plays at the fifth annual American Shakespeare Festival at Stratford, Connecticut, when it opens on June 12. *Romeo and Juliet* will open the season on June 12, the *Merry Wives* on July 2, and *All's Well* on July 29.

The official opening will be preceded by a program especially directed toward students. Last season's *A Midsummer Night's Dream* and the new *Romeo and Juliet* will be in the pre-season repertory. Over 20,000 of the 30,000 students seats available have already been sold.

Inga Swenson and Richard Easton will star in *R & J*. They are among the 90% of last year's actors who are returning to perform in the current season.

Oregon Plans 40 Day Festival; Institute Continues; Bowmer Wins Ford Grant

With contributions coming in from the American National Theatre and Academy (ANTA) and other theatrical groups, the Oregon Shakespearean Festival is but \$32,000 short of the \$275,000 needed for completion of its new stage and appurtenances. Advance ticket sales already indicate that new attendance records will be set for the coming six week season.

The "Stay Four Days See Four Plays" slogan is still attracting hundreds of visitors. Twelfth Night preceded by a special Masque, *King John*, *Measure for Measure*, and *Antony and Cleopatra* are scheduled. The season this year runs from July 28 to Sept. 5. Producing Director Angus L. Bowmer directs *TN*, James Sandoe of the University of Colorado will direct *Measure* and *A & C*, and former Festival actor Richard D. Risso returns now to direct *King John*. "The Masque of the New World" is an original production directed by Jerry Turner staged to honor Oregon's 100th Birthday celebration. The central idea of the masque is an Elizabethan court celebration honoring the departure of English explorers to the new world.

The annual Institute of Renaissance Studies under the direction of Professor Margery Bailey is again offering courses with transfer credit to either Stanford University or Southern Oregon College. Course titles include Elizabethan staging, Stage Makeup, Stage Department, Tudor Music, History of the Tudor Church, Esthetics of Theatre, Heraldry, Voice for Drama, Patterns for Dramatic Action, English Musicians, and Art of the Renaissance. A special series of lectures will be offered by Dolora Cunningham of Harpur College (N. Y.) who will speak on the dynamics of Shakespearean comedy.

Candian Stratford Offers Othello and As You Like It in 12 Week Season

As You Like It starring Irene Worth as Rosalind will be the opening production when the Stratford Shakespearean Festival inaugurates its 7th Annual season on June 29. Max Helpman has been engaged to play Duke Frederick and William Needles Duke Senior.

The pastoral comedy is to be directed by Peter Wood in a set designed by Desmond Heeley. Special music has been composed by John Cook.

For the second play, *Othello*, Douglas Campbell has been assigned the leading role with Douglas Rain as Iago and Frances Hyland as Desdemona. The play is being directed by Jean Gascon and George McCowan on a set designed by Robert Prevost. Original music for the play has been composed by Louis Applebaum.

Most of the 34 member company has had previous experience at Stratford and some have had additional experience on London stages, TV, and on the Festival tours widely seen in the U. S. William Hutt, a veteran of each of the seven seasons is currently in London where he went to use his Tyrone Guthrie scholarship won in 1954. He will act Jaques in the coming season.

The plays will alternate daily, but visitors on Wednesdays and Saturdays will be able to see both plays in a single day. Proceeds of a matinee performance of *Othello* on July 24 will go toward the Tyrone Guthrie Award and an *As You Like It* Matinee on August 28 will be dedicated to the Actors' Equity Benefit.

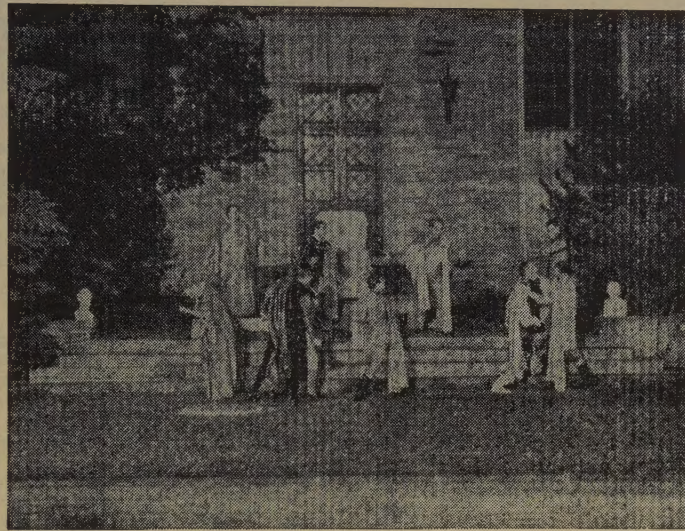
Also scheduled is a "Shakespeare and Music" entertainment devised by Michael Langham and Martial Singher. A complete calendar of the season's activities is available upon request.

Lecture Program and Play in Famed Tudor Mansion

The fabulous Tudor mansion Stan Hywet Hall built in Akron by the rubber tycoon F. A. Sieberling will be the setting for three Shakespeare lectures and a production of *Romeo and Juliet*. The lecture series consists of three papers: "Introduction to Shakespeare" by Dr. May Andrews of Ashland College (May 3), "Behind the scenes with Shakespeare," by Arthur Lithgow former director of the Antioch Shakespeare Festival but now at Stockbridge School in Massachusetts (May 24), and "Romeo and Juliet" by Dr. James Dunlap of the University of Akron (July 12).

Romeo and Juliet directed by Dr. Dunlap will be performed for three successive weekends beginning Friday July 17. The play will be presented on the terrace behind the Tudor structure. Tickets to the lecture series and play may be obtained by addressing the Stan Hywet Shakespearean Festival, Akron, Ohio.

Open Stage at the Colorado Festival



Scene from Julius Caesar during 1958 Festival

2nd Colorado Festival Plans Three Plays

The 2nd Annual Shakespeare-under-the-Stars Festival is scheduled to open at the University of Colorado (Boulder) on August 1st and run to August 15. Last year over 7000 spectators were attracted to the offering of three plays.

This year the program includes *Macbeth* to be directed by Executive Director J. H. Crouch, *A Midsummer Night's Dream* to be directed by Howard M. Banks known to SNL readers for his Shakespeare productions at Idyllwild in California, and *Richard II* directed by Ralph Symonds. Mr.

Symonds came to the U.S. in 1956 after studying and teaching at Oxford and assisting Nevill Coghill, governor of the Shakespeare Memorial Theatre at Stratford, where he also acted in several Shakespeare plays.

The plays will be offered nightly in succession so visitors can stay three days and see three plays. The Mary Rippon Outdoor Theatre has been especially designed for the production of plays with "modified Elizabethan Staging."

Paul Robeson's Othello at Shakespeare Memorial Theatre a Splendid Success

Two American actors, Paul Robeson and Sam Wanamaker, gave the Shakespeare Memorial Theatre at Stratford-upon-Avon one of the most distinguished premiere performances it has had in years. As *Othello* and *Iago* respectively, the actors captured the fancy of the public. When the performance ended the ovation and number of curtain calls were "fantastic" - as reported by W. A. Darlington of the N. Y. Times. It was the kind of opening that "is usually seen at smash hit musicals."

Paul Robeson had been engaged to act the part of Gower in *Pericles* last season, but no passport could be obtained until this year. Illness almost prevented his appearance this season; he did not appear for rehearsals until March 16. The play opened on April 7.

Darlington reported that only Godfrey Tearle had ever been a more superb *Othello* because of a superior "ability to deliver Shakespeare's verse so that it touches the heart." When Robeson first appeared as *Othello* in London at the Savoy in 1930 Herbert Farjeon wrote that the "cares of 'Old Man River' were still upon him." But since then Robeson has done *Othello* many times, breaking records in New York.

Virtually all Critics took exception to the direction of Tony Richardson who "sacrificed poetic and tragic feeling" in his effort to achieve "speed and liveliness." There were some reservations on Wanamaker for making his *Iago* a too-obvious rogue.

Folger Conference on Tudor and Stuart History

It is extremely likely that many materials for new historical and biographical studies in Shakespeare will be turned up if the Conference on Tudor and Stuart History held at the Folger Shakespeare Library bears fruit in the years ahead.

On November 16, 1958, more than a hundred Tudor and Stuart historians assembled at the Library to observe the 400th anniversary of the accession of Elizabeth I. A recently printed report published by the Library gives the substance of eleven papers presented to the group and reveals new areas of research open to veteran and younger scholars. Although Shakespeare was the substance of none of these papers, it is very possible that some of the historical and biographical studies in progress or proposed by the group will turn up new references to the drama and Shakespeare.

Dr. Louis B. Wright, Director of the Folger Shakespeare Library, discussed "Opportunities for the Study of Tudor and Stuart History" and offered the resources of his great library for those scholars who are not "unimaginative and . . . complacent." Historical scholarship is now on the upswing and the "obscurantist cult" has "now lost favor except in two or three crumbling academic bastions where the students even there are laughing at men who a few years ago were the most conspicuous of the literary undertakers." It is necessary to assess the literature of the past "in terms of the civilization that produced it." To this end new and "unpedantic" studies of the history of the civilization of the period are needed.

Sir John Neale of the University of London spoke on "The State of Elizabethan Studies after Four Hundred Years." Though he did not believe that any new and significant collections of materials would be found, he was certain that the old materials had not yet been exhausted. At the present moment a history of Parliament is being written of which the core is "a sort of D. N. B. of M. P. 'S.'" Sir John's section in the Elizabethan area includes biographies of 2700 Elizabethans consisting of figures rarely to be found in the D. N. B. These biographies will offer a wealth of sociological history. More histories of the county gentry are needed and more nonpartisan studies of Elizabethan Catholic recusancy.

"Unexplored Biographical Sources" were discussed by Conyers Read of the University of Pennsylvania who called for more solid biography rather than artistic biographies of heroes. Papers dealing with state, legal, and financial affairs are extant where personal papers have been destroyed. Elizabeth's Privy Councilors need investigation as do Englishmen in foreign service, economists, businessmen, and soldiers. Sir Roger Williams the original of Shakespeare's Fluellen "would make a fine story."

Professor John Lievsay of the University of Tennessee in his paper on "Studies in the Relations between England and Italy" noted that both English and Italian scholars had done much in the area but that no adequate bibliography existed. ". . . without wishing to support the inane and invidious distinction

between 'pure' historians and literary historians (for both have made notable contributions), we may safely say, I think, that the greater part of the history of the relations between the two countries in Tudor-Stuart times remains to be written - some of it, rewritten." Translations, travel literature, biographies, catalogues of Italian books owned by Englishmen (and vice versa), need investigation.

Eleanor Rosenberg of Barnard spoke on "Studies needed on the Border Line between History and Literature in the Tudor Period." Tudor literature now includes anything listed in the Short Title Catalogue and therefore the literary scholar is "making much heavier demands upon the historian." We not only want to know what happened but why it happened. Patronage, cultural relations with the continent, oratory, and historiography itself need investigation. Dr. Rosenberg herself is now studying the historical and editorial method of the chroniclers.

"New Developments in Tudor Social and Economic History" was discussed by W. K. Jordan, President of Radcliffe College, who stressed the need for local and regional research and population studies. Much also has to be learned about the mobility of society, urbanization, and standards of living. So far there has been much controversy "characterized by brilliance of generalization."

Sir John Neale spoke a second time and asked questions on "The Tudor Heritage in Stuart England." He wanted to know more about the Puritans after their suppression in the 1590's, more about the factional structure of politics, royal patronage, etc., and proposed the term "personal monarchy" instead of "Tudor despotism" for the Tudor period. He also wanted studies in the actual workings of the personal monarchy under Elizabeth I and her successors.

"Problems in Social History" were discussed by Mildred Campbell of Vassar College. Studies were social if they threw "light on the character and operation of the social milieu which produced them." A study of the gentry was therefore a most important project. Studies of the merchant and artisans, tenure of land, and landlord - tenant relationships were also necessary.

"Significant Omissions in the Stuart Bibliography" of Godfrey Davies (1928) were cited by Mary Frear Keeler of Hood College who noted that the Wing and Short Title Catalogue had opened new sources and that changing trends of investigation had opened others. Minutes of mayoralty courts are not recorded, ecclesiastical records are now more significant, as are studies of the Tudor administration, Admiralty, Treasury, Secretary of State, economic theory, and the "interrelationships between religious, economic, and social groups and their bearing on political developments. . . ." The influence of Puritanism, Catholicism, economic affairs, art, music, and journalism also need study. A revised bibliography is much to be desired.

Gerald Eades Bentley of Princeton spoke about "The Literary Historian and Stuart History" and observed that the play was a better document for the historiographer than other literary work because it was written for a more representative public. The extraordinary popularity of Middleton's *A Game at*

Chess in 1624 a comparatively mediocre play - can only be explained by reference to the "delirious" relief that the London populace felt when Prince Charles returned from Spain without a Spanish bridge. The literary scholar needs to learn much about history and needs imaginative indexes to guide him through historical mazes.

"Unexplored Biographical Resources in Stuart History" was the subject of Vanderbilt University's Paul H. Hardacre. Major and minor figures need investigation and family histories need writing. The King's household has never been fully described and a full study of this would be "a contribution to the history of government and society alike." Manifold biographies like Firth and Davies' *The Regimental History of Cromwell's Army* (1940) might be written for the Navy. Biography illuminates the age, provides "an index to economic and social trends," and fills in broad outlines.

It is very likely that similar conferences will be held annually. The Manes of Henry Clay Folger would be extremely pleased if one of these would be devoted to Shakespeare.

Our New Printer

In our effort to expedite printing of the Newsletter we have enlisted a new printer, — Newsletter subscriber F. J. Holliday of Elyria. Because all printers do not have the same fonts of type the Newsletter will have a changed appearance. There may be an advantage in that our new type is slightly larger, but it unfortunately reduces the number of lines per issue considerably. The lack of italic type may be later remedied. Comments and suggestions are invited.

The first two volumes in

The Shakespeare Supplements

Shakespeare's Stage

by A. M. Nagler

"What Nagler succeeds in doing is to present a cogent, concise statement of what an accomplished theatre historian deduces is valid history. This short book, packed with enlightening data, is highly recommended to teachers, directors, and advanced Shakespearean students."

—Educational Theatre Journal.

Shakespeare's Names: A Pronouncing Dictionary

by Helge Kokeritz

This guide to the pronunciation of all the names appearing in Shakespeare's works, compiled for the use of students, teachers, actors, and directors, will be published in May 1959.

each \$2.00

Yale University Press

New Haven, Connecticut

THE SHAKESPEARE NEWSLETTER

Published at Kent, Ohio

Editor and Publisher
LOUIS MARDER

Charles Stanley Felver, Assistant Editor
Department of English
KENT STATE UNIVERSITY
Kent, Ohio

Six issues annually—Feb., April, May, Sept.
Nov., Dec.—Annual Subscription \$1.00
Entered as Second Class Matter at the
Post Office, Kent, Ohio

Vol. IX: No. 2

April, 1959

Landmarks of Criticism

Edited by

Marvin Felheim, University of Michigan

Shakespeare and Politics

Robert Speaight

(The Wedmore Memorial Lecture, delivered before and published by The Royal Society of Literature, May, 1946.)

"Politics . . . the exercise of power in the government of men . . . is an immense, an inexhaustible topic" in Shakespeare's plays. Shakespeare had no "cut-and-dried political theory or any neat panacea for the problems that politics are supposed to solve"; he was "neither a practitioner nor a philosopher of politics." But he was a man of "wisdom" and "a very profound observer of men and women," and when he treats of politics, "it is always in relation to human nature." His "imagination saw certain things and set them down."

There is no doubt that Shakespeare held a high view of authority. But . . . "while all men need government, no man is fit to govern." And in view of the shifting times, it is difficult to determine how far Shakespeare was a man of the Renaissance and how far a man of the Reform, or how far he belonged to the disappearing culture of the Middle Ages. Certainly, all around him he saw the "title-deeds of authority being challenged"; as the Duke in *M for M* remarks: "Novelty only is in request."

In the Roman plays Shakespeare "held the scales mercilessly even: Caesar is a frozen parody of grandeur; Antony combines the opportunist politician and the loyal friend; and the Roman people illustrate once again. . . . Shakespeare's hatred for the mob." *Coriolanus* is not a play about politics; it is "a play about pride": whether Caius Marcius will give way before his mother; similarly, *A and C* is beyond politics; it is "perhaps the greatest play ever written about love."

Power, Compromise, Authority

Shakespeare's "preoccupations about the moral problem of power" are more evident in his English history plays: "John, weak and violent, is sustained and strengthened by Falconbridge. Capricious Richard is dethroned by competent Bolingbroke who finds the fruits of usurped authority bitter. Henry V, paragon of Christian kingship, launches an aggressive war, sustained by casuistry. . . . The piety of Henry VI . . . followed by the tyranny of Richard Crookback and then the sensible strong man, Henry Richmond, ushers in the Tudor dynasty." But . . . "a Shakespearean whisper" reminds us that "the golden age of Good Queen Bess was not as golden as all that."

Thus "Shakespeare's political outlook was wholly without optimism." For him, "hope" was not "a political virtue." Nevertheless, with his "concrete imagination," Shakespeare could never rest until his conceptions had become incarnate - and for him, the "establishment of order is capital." In turn, this order depends upon the free observance of degree, as set forth in Ulysses' famous speech in *T and C* ("where Shakespeare is writing beyond, though not necessarily against, the character").

The essential political message of Falconbridge is that compromise (Falconbridge christened it "commodity") is the motive power of politics. The contrast between Richard II and Bolingbroke ("cold masculine cunning" vs. "feminine caprice") points up another lesson: "if the authority of the king is divorced from fellowship with the subject, then. . . . kingship is vanity." York (in *R II*) and Henry V must both make new alliances: York rejects Richard as Hal rejects Falstaff. Henry's situation is that of all rulers: "a per-

The Itinerant Scholar

At the Modern Language Assn.

New York, Dec. 27 and 28, 1958:

Form and Formality in *Romeo and Juliet*

Harry Levin, Harvard University

Shakespeare's first successful experiment in tragedy was a decided innovation. Its principal novelty was that a pair of young lovers, hitherto regarded as more suitable material for the comic stage, were treated seriously and sympathetically. Shakespeare utilized the conventions of his earlier comedies, even in breaking away from them. Then at the height of his lyrical period, he also made extensive use of the highly artificial language of sonneteering and erotic poetry. But this is chiefly a foil to bring out the contrast between the superficial courtship of Paris and of Rosaline, on the one hand, and the limpid sincerity with which Romeo and Juliet express their true love, upon the other. Speaking to one another they tend to discard rhymes along with other affectations, and many of their most characteristic lines are monosyllabic. The intimacy of their irenic relationship is also contrasted with the aggressive outer world, through an alternation of domestic interiors and feuding street scenes. The antagonism of the rival households is reflected in the symmetrical arrangement of the *dramatis personae*. A peculiar type of line, in which a key word is later repeated, turns up again and again, particularly in the earlier scenes of the play, and seems to reinforce its other polarities. Thus style and structure conform to an elaborate pattern, against which the lovers—in their very effort to escape from it—are more fully realized.

ilous and pathetic isolation." And Henry V was the "best" that Shakespeare could do with the absolute ruler, given the facts of human nature and of English history; "all that mattered was that authority and love should meet." Truly, Henry's distinguishing mark was "fellowship" (cf. the "night scene" before Agincourt).

After Henry V, there is a change. Romeo and Juliet "pass" into Troilus and Cressida, Falconbridge into Enobarbus. "The notion of authority decays": in *Macbeth* and *Hamlet* it is "usurped"; in *Coriolanus* it is "abused." Shakespeare has shown us the "uses and abuses of authority"; now, he shows us its "abdication." In *M for M*, "the man who enjoys power abuses it; only the man who is detached from power is successful in his exercise of it." *Lear* is a "chaos of misrule"; Shakespeare has passed beyond political solutions.

The Tempest is Shakespeare's final consideration of the problem of power. Prospero, like *Lear*, had abdicated and evil resulted. But also Prospero has merely "exchanged a natural for a supernatural authority." It is not enough to bring his foes to repentance and to give a pristine innocence to the lovers. Ariel, the "quintessence of Shakespearean wisdom," reminds Prospero of Grace. Now Prospero becomes unlike *Lear*; his abdication is seen to have resulted in justice and the restoration of innocence. And "the emblems of sovereignty are resumed without pride . . . or weariness." Charity is the "cement" of all moral and, therefore, of all political order. A profoundly theological play, *The Tempest* teaches a lesson for all statesmen: "only in the order of grace can the problem of politics be solved." At last, Shakespeare permits "hope": "through faith, humility and discipline man may become pure enough for power."

THE LAUREL SHAKESPEARE SERIES

General Editor: Francis Fergusson

Text based on a 1957 restoration of the original folios by Charles Jasper Sisson

- Modern commentaries by noted actors, directors and critics
- New introductions and essays by Francis Fergusson
- Glossary-notes, bibliographies and suggestions for further reading
- The largest type and most readable page in any inexpensive edition

Already Published

HAMLET

Modern commentary by Maurice Evans

THE TAMING OF THE SHREW

Modern commentary by Margaret Webster

ROMEO AND JULIET

Modern commentary by W. H. Auden

RICHARD III

Modern commentary by Stuart Vaughan

THE MERCHANT OF VENICE

Modern commentary by Morris Carnovsky

JULIUS CAESAR

Modern commentary by Philip Lawrence

MACBETH (April)

Modern commentary by Flora Robson

TWELFTH NIGHT (April)

Modern commentary E. Martin Browne

OTHELLO

Modern commentary by John Houseman

AS YOU LIKE IT

Modern commentary by Esme Church

THE WINTER'S TALE

Modern commentary by D. A. Traversi

HENRY IV, Part I

Modern commentary by Ralph Richardson

Only 35c Each

Send for examination copies to

Ross Claiborne

Education Department

DELL PUBLISHING COMPANY

750 Third Avenue

New York 17, New York

Digest Of

CRITICAL REVIEWS

Ed. by Mrs. Hanford Henderson, Gallaudet College

Foakes, R. A. (ed.) *King Henry VIII* (New Arden Shakespeare). Harvard University Press, 1957. \$3.85.

"During the century which followed Spedding's essay 'Who Wrote Shakespeare's *Henry the Eighth*?' (1850) few were so bold as to question his ascription of the play largely to John Fletcher. . . . Opinion, however, seems at last to be changing. . . . Dr. Foakes . . . seems ready to discard Fletcher's participation. . . . As in all modern editions, speech prefixes have been normalized, although variations are carefully noted. . . . The punctuation adopted in the text represents a compromise - to this reviewer a strange and unsatisfactory compromise - representing neither the punctuation of the Folio nor that of modern usage. . . . Readers of all types . . . will welcome the New Arden *King Henry VIII*. It is by far the best edition available."

Baldwin Maxwell, *Shakespeare Quarterly* (Summer, '58) 400 - 402.

Winn, James (ed.) *The Frame of Order. An Outline of Elizabethan Belief. Taken from Treatises of the Late Sixteenth Century*. New York, Macmillan Co., 1957. \$6.00.

This book is a useful anthology that brings together eleven treatises on various aspects of Elizabethan belief concerning the nature of man, the state, and the universe. Anyone teaching Renaissance literature would find his lot made easier because *The Frame of Order* makes available significant primary material. The introduction is valuable as a survey of ideas. . . . The book has, however, many limitations. . . . The absence of factual information about texts and authors is disappointing. . . . The absence of an index and a bibliography . . . is a serious defect. . . . this book serves a genuine need by making primary material available, but the absence of essential factual information and the casual inaccuracies lessen its value."

Katherine Koller, *Shakespeare Quarterly* (Summer '58) 411-12.

Walker, Alice. *Textual Problems of the First Folio*. Cambridge University Press, 1953. 18s.

Walker, Alice and J. Dover Wilson (ed.) *Othello*. (The New Shakespeare) Cambridge University Press, 1957. 17s. 6d.

"Professor Dover Wilson's . . . invitation to contribute the text and notes of the New Cambridge *Othello* provides an opportunity for testing the calculus that Dr. Walker outlined . . . in her *Textual Problems of the Folio*. . . . While . . . the Q and F texts of *Othello* enable us to reconstruct . . . a good approximation to the original, Dr. Walker feels that with a fuller and wiser sense of the accidents of transmission a more thorough recension is now possible. In addition to demonstrating the need to ascertain . . . the compositors' error quotients, Dr. Walker gives further emphasis to the printer's habit of using printed copy whenever possible. . . . Dr. Walker . . . is now satisfied that Jaggard used a corrected Q as copy for F, and . . . does not hesitate to make forty-six emendations in places where Q and F agree, and to make a further fourteen changes where she regards the F reading as an imperfect attempt to correct Q. . . . If Dr. Walker's text is a challenge to what has been regarded as conservative practice, Dr. Dover Wilson's Introduction is in places as severe an indictment of much current interpretation. . . . If Dr. Walker has given us an edition of the play that in recension and annotation is a model of what a scholarly text should be, Dr. Dover Wilson has added one of his most interesting prefaces."

Peter Alexander, *Rev. Eng. Studies* (May '58) 188-93.

Gregg, W. W. *Some Aspects and Problems of London Publishing between 1550 and 1650*. The Clarendon Press, 1957. 21s.

"In these . . . lectures . . . Gregg provides answers to problems with which students of Elizabethan literary texts have wrestled for half a century. . . . To students of Shakespeare the portion of the book of most immediate concern is that treating of the blocking entries of James Roberts, for Roberts appears to have been acting for Shakespeare's company and three of the five plays involved are Shakespeare's. In Gregg's view . . . Roberts between 1598 and 1603 entered the plays . . . to block their publication until such time as the acting company saw fit to release them. . . . Such shortcomings as I have found in this book are due mainly to the lecture form. . . . Any book by Gregg will be automatically received as carrying the highest authority."

Giles E. Dawson, *Shakespeare Quarterly* (Autumn '58) 563-4.

Bridges-Adams, W. *The Irresistible Theatre*. Cleveland and New York, World Publishing Company, 1957. \$6.00.

"Mr. Bridges-Adams traces the history of English drama from the Conquest to the Commonwealth period, but always in the background is Shakespeare, and several excellent chapters deal directly with Shakespeare's life and works. The material is well organized, and there are twenty-five good illustrations. . . . I wish that more information had been given about playbills and about methods of admission to the theatre. But even so, this is the liveliest and best book for the general reader now in print."

J. G. McManaway, *Shakespeare Quarterly* (Autumn '58) 574.

The Itinerant Scholar

At the South Central Renaissance Conference, Dallas, Texas, April, 1959
The Dual Authorship of *Henry VIII*
Robert A. Law, University of Texas

About a century ago Spedding set forth the theory which has been accepted by most modern Shakespearean editors that only five and one-half scenes of *Henry VIII* (I, iii; II, iii, iv, III ii. 1-203; V, i) were written by Shakespeare and the rest of the play is probably the work of John Fletcher. Other scholars have confirmed Spedding's judgment by a series of grammatical and metrical tests. But several critics, including R. A. Foakes, editor of the revised Arden *Henry VIII*, have disputed this view and assigned the entire play to Shakespeare.

That Spedding was right is again confirmed by noticing differences between the two parts of the play in metre, in imagery, and in the use of both Holinshed and Foxe as sources. A new metrical test, the ending of feminine lines with a verb followed by a personal pronoun, shows a percentage of 8.1% in scenes attributed to Fletcher as opposed to 2.1% in scenes Spedding gives to Shakespeare. Applying the same test to *Two Noble Kinsmen* the supposed Fletcher scenes contain 9.4% such verse, while the Shakespeare scenes show 2.4%. Three of Shakespeare's late plays compared with three of Fletcher's bring similar results. Shakespeare 3.1, 3.1, and 3.6; Fletcher 9, 10, and 11.2%. But the most marked difference lies in the variance of dramatic skill in the handling of material by the two authors.

An Un-Shakespearean Version

When the amorous Antony told Cleopatra that he had not come to make speeches, Cleopatra is said to have replied, "Nor am I prone to listen!"

Current Bibliography

G. B. Harrison, *A Second Jacobean Journal* (1607-1610, Ann Arbor, The University of Michigan Press, 1958, \$5.50.

Professor Harrison's new journal is the fifth volume in his series begun in 1928 with *An Elizabethan Journal*, covering the years 1591-4. His purpose now as then is to show "that Elizabethan and Jacobean literature cannot be fully understood without some knowledge of those matters and persons which were exciting to the original reader and playgoer; even Shakespeare's plays were written to give immediate pleasure to his contemporaries - a fact usually overlooked by modern critics."

To the delight of the scholar, Professor Harrison's notes record the source of every entry in the *Journal*; the date of entry if not the actual day of the event is "that which seemed reasonably likely."

M. R. Ridley, *Shakespeare's Plays A Commentary*, London, J. M. Dent and Sons Ltd., 1957, pp. vi-227, \$2.52.

Apparently a reprint of the 1937 edition without any changes, Professor Ridley's book still seems fresh and eminently sane. His introductory discussions of Shakespeare criticism, concluding with Stoll and Murry, on reading Shakespeare, Shakespeare's theatre and Shakespeare's verse are helpful. His commentary on the plays ranges from his description of *TA* as "one of the least plausible of those composites of blood and rape and revenge which the crude invention and gusto for spiced violence of the Elizabethans have handed down for the astonished if not revolted contemplation of posterity," which is lively, to his statement that reading *A&C* "is like watching a great tragic actor playing, as it were for his own amusement and relaxation, a lighter part that is very far inside his compass," which is perceptive.

Sir W. W. Greg, Editor, *The True Tragedy of Richard Duke of York* (*Henry the Sixth, Part III*), Shakespeare Quarto Facsimiles No. II, Oxford at the Clarendon Press, 1958, unpaginated, \$4.00

A facsimile of the "bad" Quarto, more properly Octavo, of the *Third Part of Henry VI* is made available to scholars with this facsimile of the unique copy in the Bodleian Library. The brief introduction discusses the ownership of the Quarto, indicates putative readings of blurred passages, points out that the Quarto varies widely from the Fl edition, and supplies a key to discover these variances. The division "into acts and scenes introduced by modern editors into the undivided Folio text" has been indicated, and "references have been given to the lines of the Globe edition (1891) of the same." As usual, no attempt at a full scale critical introduction is made.

Louis P. Benezet, *The Six Loves of "Shakespeare"*, New York, Pageant Press, Inc., 1958, \$3.00.

Professor Benezet of Jackson College, Hawaii contributes his book as further evidence to J. T. Looney's claim that the real author of Shakespeare's plays and poems was Edward de Vere, 17th Earl of Oxford. He begins his argument by inferring that Shakespeare could not possibly have known enough to write his plays, continues with a discussion of the "grotesque smear" of Shakespeare's signature as compared to the clear signature of a tradesman, indicates that "The fact that Wm. Shakespeare himself . . . did not own a book is pretty strong evidence that he could not read," and concludes that all evidence, including the portraits - repainted from likenesses of the Earl of Oxford, point to Edward de Vere as the only begetter of Shakespeare's works. The selected evidence which is supplied and vigorously presented by Professor Benezet shows a considerable acquaintance with certain aspects of an exciting period.

Garrick as Director of Shakespeare's Plays

Kalman A. Burnim, Valparaiso University

As the most important theatrical figure of Georgian Britain, David Garrick's fame, immediate and immense, spread throughout Europe, and his interpretations of dramatic roles, especially Shakespearean, became the yardstick against which all coexistent and future actors were measured. Garrick's acclaim as an electrifying actor, however, has always overshadowed the fact that as the manager of Drury Lane Theatre for 29 years (1747-1776)—during which time, in the words of Burke, "he raised the character of his profession to the rank of a liberal art"—the English Roscius was solely responsible for all decisions in theatrical matters. Garrick's influence was felt in all facets of theatrical endeavor and the significance of his activities and innovations as a producer-director must be regarded as most substantial.

Garrick, of course, became a most instrumental figure, national and international, in both the literary and theatrical production of Shakespeare. During the period of his triumphs dramatic criticism turned to the analysis of character, with new emphasis being given to the significance of the characters he portrayed. His intuitive genius as an interpreter of Shakespeare contributed much to the contemporary editors who frequently called upon him to clarify obscure passages or meanings. An analysis of the entire Drury Lane repertory now being prepared by Dr. George Winchester Stone, Jr. indicates that *Hamlet*, *R&J*, *Macbeth*, *Lear* and *Othello* were among the ten most frequently played tragedies, while *Much Ado*, *Cymbeline*, *Merchant of Venice*, *Tempest* and *AYLI* were among the fifteen most frequently played comedies during Garrick's management. And although Professor Scouten has but recently warned us about attributing all the credit to Garrick for making the age "Shakespeare conscious," it cannot be denied that he was the Bard's most significant link with the theatrical public.

The "human heart" in Action

The influence of Garrick upon actors and the subsequent history of acting was most profound and far-reaching, extending through France, Germany, Italy, and even to the very borders of the civilized western world, Russia. Madame Necker, the great French actress who made the pilgrimage to his final London performances in 1776, was thus determined to travel no more—"I have in Mr. Garrick's acting, studied the manners of all men and I have made more discoveries about the human heart than if I had gone over the whole of Europe," she wrote to him after her return home.

The most outstanding features of his acting which impressed both compatriot and foreigner alike were the protean quality of his characterizations and the astounding plasticity of his facial expressions. His exquisite feeling was likened to wax, ready to receive any impression. The true extent of the subjectivity of his approach to characterization is difficult to determine despite the contemporary agreement that he entered fully into his roles. It is this facet of his acting, however, that would be most apt to impinge upon the actors he was directing. The studied grace of deportment, the deliberateness of his speech and action patterns (as they are reported by contemporaries) make evident that Garrick was far from a completely introspective actor—to feel the emotion did not require that he become transfused into the psyche of the character. Unquestionably his most significant contributions to the development of a natural style were his rendering of lines in a more conversational tone than was traditional and the elimination of excessive mannerisms of movement and gesture. He claimed in a letter to the actor Thomas Love that it was one of his unyielding rules never "to engage a Man or Woman who should be marked with that blackest of all Sins of Nature—Affectation."

Garrick must be regarded as the first modern director in English theatre, in the sense that he imposed a single and somewhat unifying concept onto the interpretations of all the characters in a drama. Although he respected the varied talents of his company, he seems to have fashioned each character to his own interpretation. During rehearsals he paced the actor through the role, often acting out the scenes for him with convincing realism. Helfrich Peter Sturz, travelling in England in 1768, saw him at work during the preparation of Bickerstaffe's *The Padlock* and marvelled that his delicate health could endure the constant strain which he subjected it to as he turned from one actor to another attempting to kindle a fire where often no spark existed. Unlike most of his predecessors Garrick was convinced (according to his own words in a holograph letter at the Folger) that only by "Rehearsals before ye Person you may think capable of instructing you" could the actor ever achieve a true proficiency in "the tones and actions."

Rehearsal Procedure

The subject of rehearsals in the eighteenth-century English theatre has been often dismissed on the premise that a bare minimum of rehearsals were needed for a new play and almost none for a stock play, reflecting a picture of general professional incompetency in the matters of play production. Although it is a characterization which perhaps will serve to delineate much of the theatrical activity of the period, it also is a characterization which especially when applied to Garrick's management will be discovered to admit many qualifications and re-evaluations. The amount of time, for example, required to work up a stock Shakespearean play obviously depended upon the size of the roles, the changes in casting made necessary by innumerable contingencies, the degree of intricacy of the technical production, and the time which had elapsed since the last appearance of the play on the bill. It is likely that a good parcel of the plays could be readied for the evening's fare after only a brief morning review under the supervision of the prompter. A glance through the Drury Lane repertory, however, together with a realistic estimation of the many practical routine problems inherent to play production should make it clear that many stock plays which appeared but spasmodically, compared to those which took a regular turn in the repertory, would certainly require more than the one or two rehearsals that that tradition would assign them if they were to achieve the degree of excellence with which they were generally endowed.

We are on infinitely surer ground when we turn to the preparation of plays entirely new to the theatre, or plays being revived for the first time during Garrick's management. Contrary to the general assumption which allots but few rehearsals to these endeavors we discover that Garrick frequently devoted from three to eight weeks (a period highly respectable by even present-day standards) to their making ready. Evidence may be offered from a number of instances which yield specific information about rehearsal schedules (from newspaper clippings, diaries, memoirs, correspondence) to conclude that rehearsals under Garrick's management were the rule not the exception.

Garrick's supervision of rehearsals served to integrate at least the acting and business of a play. His own genius to create pictures

of startling contrast in movement, composition and speech became most manifest in the staging of his productions, and may be most vividly witnessed in Lichtenberg's famous description of Garrick's staging of the ghost scenes in *Hamlet*. Depositions and *Drury Lane Account Book* entries (at the Folger) are sufficient to establish the fact that at rehearsals Garrick was a strict disciplinarian. By regulating his rehearsals, fining actors for forgetting lines or gagging, by discouraging toning, and teaching his actors to speak naturally, clearly and accurately, he made significant advances in the development of a competent rehearsal technique. As a result of these basic directing mandates he apparently achieved a unity in production hitherto never witnessed in the British theatre.

During Garrick's management the stature and techniques of the theatre arts—scenery, costumes, lighting, and staging procedures—matured to a very significant extent. During the last half of his career especially, we find plays being newly decorated and costumed with surprising and revealing regularity. A study of his promptbooks at the Folger (including *Ant & Cleo.*, *Hamlet*, *2 Henry IV*, *LLL*, *MND* and *Macbeth*) and other sources indicates his influence in introducing with increasing frequency the use of act-curtains, backdrops, side doors and back wall doors within the scene, transparent scenery accompanied by new lighting techniques. These staging procedures, substantiated by revealing stage directions in the promptbooks, imply that Garrick was constantly removing the focus of action, more so than previously assumed, farther back into the stage picture within the proscenium frame in areas where the newly developed techniques of both lighting and scenery arrangement could be brought to bear with greatest advantage.

SHAKESPEARE AND HIS BETTERS

A History and a Criticism of
the Authorship Question

by

R. C. Churchill

"An ample and fair-minded study of what has been surmised down through the centuries," as Ivor Brown says, the book is divided into two parts, the first giving the history of the anti-Stratford campaigns without comment, the second devoted to a criticism of the main theories that have been put forward. Twenty-page bibliography; index.

\$5.00

James G. McManaway in the *New York Times Book Review*—"Mr. Churchill's book will find favor with many."

At your bookstore, or order from

INDIANA UNIVERSITY PRESS

Bloomington

Shakespeare Quarterly, IX:3 (Summer 1958), Edited by James G. McManaway for the Shakespeare Association of America, pp. 287-440, \$8.00 annually.

"Service in King Lear," J. A. Barish and M. Waingrow, Yale University, SQ, IX: 3,347-55

Jonas A. Barish and Marshall Waingrow, of UCal, Berkeley, and Yale, think that service, "the formalization of relationships between individuals of different social or political rank," implying reciprocal rights as well as duties, is a theme basic to *Lear*. True service promotes unity and concord, minimizing distinctions of rank; false service plunges society into "a bestial chaos where social distinctions are supplanted by the rule of tooth and claw." Kent, the touchstone for service, serves truth as well as Lear, and so has the right to oppose Lear's folly; Edgar, the Fool, and Gloucester are also true servants. Oswald, Goneril, Regan, and Edmund, the false servants, ironically make the most display and the least true offering of service. Lear's education in service is central to the play. By dividing his kingdom, he fails in his duty to the state; his acceptance of the disguised Kent is wholly for his own advantage. He begins to see the reciprocity of the servant-master relationship only when he defends his knights against Goneril and Regan. In the storm, as slave to the elements, Lear finds and joins the true servants in a human bond disregarding rank. From Cordelia he learns the final lesson, at last able to discern that she deserves his humble service. The concluding deaths leave the kingdom again united under Edgar, the servant who knows the duties as well as privileges of kingship.

"A & C and the Paradoxical Metaphor," Benjamin T. Spencer, Ohio Wesleyan U., SQ, IX:3,373-78.

Paradoxical metaphor is Shakespeare's ultimate construction of A&C, Benjamin T. Spencer of Ohio Wesleyan U. believes. This rhetorical mode is employed here as nowhere else in Shakespeare to pervade and dominate behavior and catastrophe, unifying the play. The most concentrated expression of self-contradiction is in the description of Cleopatra and the barge; both she and Antony are frequently described in paradox: "noble ruin," "royal wench." The situations as well as characters are paradoxical: the marriage with Octavia separates Antony from rather than binding him to Caesar. A&C "is the mirror held up to the disturbance of values when two large and incompatible cultures come into conflict . . . hence at the end of the play we have the paradox of nobility in failure and pettiness in success, of magnanimity in passion and calculation in reason."

"Hamlet and The Seagull," T. A. Stroud, Drake University, SQ, IX: 3,367-72.

Although the springs of Chekhov's inspiration may never be fully known, T. A. Stroud of Drake U. explores "the extent to which Chekhov drew on *Hamlet* to establish the mood, conceive the characters, and construct the plot" of *Seagull*. *Hamlet* is quoted twice in *Seagull*. The heroes are both depressed, contemplate suicide, love girls whose parents disapprove, and are dominated by their mothers. Trigorin is like Claudius in being unable to renounce his crimes; both heroes suspect their mothers' lovers of wanting to seduce their beloveds. Although the mothers differ in character, both are responsible for their sons' deaths; if *Hamlet* was an influence on his play, Chekhov may have had an early, pre-Freudian Freudian interpretation of *Hamlet*. Both writers use a play-within-the-play. The love affairs show some similarity of plot. Both Nina and Ophelia are shown in stages of insanity; both use self-symbols. Although the evidence is not conclusive, there is a possibility of *Hamlet*'s influence on *Seagull*.

"Shakespeare and the Movies," Margaret F. Thorp, SQ, IX:3,357-66.

Although Shakespeare was interested in large popular audiences, motion, pomp, and variety, Margaret Farrand Thorp of Princeton, N. J., feels that he would not have written spontaneously for the screen because he did not compose his plays in pictures, because he was primarily an artist in words. Shakespeare must be filmed today, however, if the public is to know him. His plots adapt well to movies; but the producer must remember, as Castellani in *R&J* did not, to regard the rhythm and proportion of the plot. Although the Globe stage did not obscure action and poetry with setting, background can be used effectively if not allowed to dominate the scene. To film *MND* in Athens would be absurd; but Olivier used background effectively in *Hamlet* and *Henry V*. The camera can show the actor fully to the audience, which carries out Shakespeare's emphasis on the actor. Poetry on the screen is a greater problem; cutting is a solution, but generally a poor one. Numerous variations of actors' or the camera's motions can be used during speeches, however; Mankiewicz and Olivier have succeeded in this. The movie's emphasis on the human face is appropriate to Shakespeare's awareness of its importance. Certain of the screen's devices are effective and necessary in getting Shakespeare to today's audience.

"The Spoken Language and the Dramatic Text: Some Notes on the Interpretation of Shakespeare's Language," Hilda M. Hulme, University College, London, SQ, IX:3,379-86.

To understand Shakespeare's language, originally delivered orally, we must seek to ascertain what was spoken and heard (as differentiated from written and read) by his contemporaries, and their kind of linguistic inventiveness. Hilda M. Hulme of University College, London, agrees with Prof. Willcock (SS, VII, 12) that emphasis must be placed on Shakespeare's oral aspects, rather than on only the printed form. "My defunct" (*Oth.* I. iii. 265) has been emended variously, with the assumption of typographical error; however, it is quite possible that in colloquial usage "defunct", meaning "free", was established even though not in literary use. Knowing that to Elizabethans dog was a device for gripping, and holdfast a hook, clamp, etc., gives specific meaning to *Hen. V*, II. iii. 543, "hold-fast is the onely Dogge," whereas the saying had only the general meaning of a proverb by the time Dr. Johnson's mother said: "Brag was a good dog, but Holdfast was a better" (*Rambler*, 197, 3). Recorded instances of such colloquial usages are too few; artistry disguises and concentrates them until recognition is uncertain, so that definite proof is lacking. But to understand Shakespeare, one must seek sensitivity to the spoken language of a past age, for "we have not reached finality in our understanding of Shakespeare's language. What has lived once, lives yet."

"Producing Shakespeare in India," S. Prema, SQ, IX:3,395-96.

Shakespeare is a compulsory subject in the colleges of India. Most educated Indians are familiar with the plays either in original or translation, so it is natural that Indian students desire to produce Shakespeare. In December 1957, the English Association of Andhra University produced I.ii, II.i, III.i, and III.ii of *Julius Caesar*. On the basis of this performance, S. Prema suggests that the major problem in performing Shakespeare for Indian audiences, to whom he speaks a foreign tongue, is obtaining a slow rate of speaking and clear articulation.

Review of Periodicals

LIVING SOURCES

Professor G. P. V. Akrigg of the University of British Columbia not only contends that important "future discoveries remain to be made" in the apparently well, even over-worked field of Shakespearean studies "if only we have the energy and imagination to find new approaches and new techniques" (one being Dr. Pollard's development of the "scientific bibliographic study of the received Shakespeare text"—already vastly expanded by his disciples' studies); but he also suggests an approach of his own, a study of "living sources . . . those persons in real life who may have served, in part at least, as models for characters in Shakespeare's plays."

In developing his approach, Professor Akrigg gives four "reasons why we should rather expect to find Shakespeare occasionally patterning his characters, either consciously or subconsciously, on persons known to him in real life." But as an end to "conjectures and probabilities" Dr. Akrigg gives "a single firm, unequivocal identification, supported by evidence that we are bound to accept." He emphasizes that this discovery is based on recent research, namely, the "identification of Sir Brian Annesley and his three daughters with King Lear and his," suggested in 1947 by G. M. Young and accepted in 1953 by Kenneth Muir in his New Arden edition of *Lear*. The identification is clinched by the coincidence of the name of Sir Brian Annesley's elder daughter, the Widow Wildgoose, with the wording in the Fool's comment, *Lear*, II, IV, 46, "Winter's not gone yet, if the wildgeese fly that way." Moreover, it contributes to "so fundamental a matter as the order in which Shakespeare wrote his plays," and demonstrates Professor Akrigg's belief that "in this field of Shakespeare studies . . . there still may be important work to do." ("Shakespeare's Living Sources—An exercise in literary detection," *Queen's Quarterly*, LXV: 2(Summer 1958), pp. 239-250.)

"Shakespeare's Plays in Armenia," Edward Alexander, SQ, IX:3,387-94.

Despite absorption into the Soviet Union, Armenia seeks to maintain cultural individuality; interest in and study of Shakespeare aids them, Edward Alexander, of Alexandria, Virginia, believes. There were some early translations of excerpts from Shakespeare, but Hovhannes Mahseyan, in the late 19th century, made translations of five plays which are classics today. Since that time Shakespeare's popularity has grown as people could read him for themselves. The first professional performance on the Armenian stage was in 1866; Bedros Atamian became a famous Shakespearean actor in that period. Today Shakespeare is one of the most popular authors. Soviet authorities hope to have his complete works in Armenian by 1964, as part of their program of cultural advancement; 19 are now available. Vahram Papazian, nearly seventy, is famous throughout Europe for his *Othello* and other Shakespearean interpretations; he has acted *Othello* over 3000 times since 1909, as Shakespeare is popular in the theater. Although Soviet Armenia tends to interpret Shakespeare with Marxist bias, of course, they appreciate his art and encourage study of his works.

(To be Continued)

"Pity 'tis, 'tis true . . ."

Quipped a student helping me fold the February issue in April, "Why don't you call it *The Shakespeare News Later?*"

SHAKESPEARE IN AMERICAN COLLEGES

Robert Speaight

Not long ago M. Jean - Louis Barrault remarked to me with a truth to which I was able to bear witness; "the American universities are another America." He had been discussing his recent tour in this country when he had given performances of the French classics at eight different university centers; and when I fervently agreed with him I was

It is facile for an Englishman to complain that the Shakespeare tradition, as he understands it, does not exist in the United States; and he may do this all the more plausibly because the record of Shakespearian scholarship in America is such a proud one. I am forcibly reminded of this every time I take down the Variorum edition of whatever play I happen to be directing. What has happened then? Is there a complete divorce between what the scholar thinks in the study and what the actors and directors do on the stage? If so, how and why has this come about? In England scholarship and staging have gone pretty harmoniously hand in hand. William Poel and Granville-Barker, who were our masters in these matters, and whose influence still endures, were both considerable scholars; and today the work of George Rylands at Cambridge and Nevile Coghill at Oxford shows how scholarship can be translated into theatrical practice. I have no doubt that Mr. Iden Payne at the University of Texas, and others scarcely less distinguished than he, are proving the same thing in the United States. But I hope that I shall not be misunderstood when I say that I think their task is a harder one in America than it would be in England.

There was a time, I fancy, when Shakespeare had as many educated readers in the one country as in the other; and the change has come with the development of American society. It is not enough to have English as one's native language to appreciate Shakespeare, for Shakespeare implies more than himself. He can hardly be understood outside of the context - by which I mean the culture - from which he grew and of which he is the supreme expression. This was vividly brought home to me when I was directing a production of *A Midsummer Night's Dream* for Saint Mary's College, Notre Dame, with the help of students from the neighbouring University. I found that the *Dream* formed no part of American mythology, and that Oberon, Titania and their attendant train of fairies were no more acceptable because I insisted, as an impenitent Elizabethan, on throwing Mendelssohn out of the window. I won't disguise the fact that I think the critics were ultimately reconciled; but I was horrified to find the professors dismissing the *Dream*, which is one of the masterpieces of poetic drama, as an airy fantasy hardly deserving of serious study.

I doubt whether this would have been the case in one of the great universities on the East coast where the English tradition is still stronger than it is in the Mid-West. Even out here in Santa Barbara I was talking the other day with an old teaching sister, who had taught English at Vassar before entering religion. I could see at once that she belonged to an older generation of Americans who lived in an intimacy with Shakespeare which the mechanised pressures of the modern world have blunted into indifference and even dislike.

This of course brings us straight up against the question - what is the purpose of a university theatre? Many will think my answer to this an austere one; but surely the first purpose of a university theatre is to animate on

the stage the classics which have been studied in the classroom. There will be a place, of course, for purely recreational playacting; but this should be carefully distinguished from the theatre which serves, however remotely, an academic purpose. It would be churlish to deny young people the chance of proving themselves in musicals, more especially as these are a genre of theatre which America has made its own. What I am concerned to counter is the notion that you make Shakespeare or Moliere more palatable by mis-translating their comedy into slapstick. All my experience has shown that this is unnecessary as well as improper. I have never heard the comic scenes in *A Midsummer Night's Dream* greeted with such full-throated laughter as they were at Saint Mary's College; and if it be objected that these are in themselves of the nature of slapstick, then I can reply that I have never heard the subtle, sophisticated, and sometimes archaic comedy of Jaques and Touchstone in *As You Like It* drive home so surely to an audience as it did at Immaculate Heart. It is true that I had excellent actors for these two parts; but they did no more than prove that American actors and American audiences are as good as any others, and that if you respect the matter in hand you do not therefore make it dull.

A college performance of Shakespeare should have its own ethos, and create its special magic. Its effect will be different from the effect of a professional production, but it can be just as entrancing. Some of the best productions I have seen have been given at Oxford; *Love's Labours Lost* in the gardens of Wadham College, or the *Dream* in Magdalen deer park. One of the principal gramophone companies in Great Britain is making a definitive recording of all the plays in the First Folio, and they are making it with students from Cambridge under the direction of George Rylands. The records will be circulated by the British Council all over the world. It is not pretended that these are the best available performances of each individual part; the object has been rather to provide an understanding of each play as a whole.

What we need to recover is not a slavish and lifeless academicism, but an attitude to Shakespeare that takes history and poetry into account as well as what is imagined to be entertainment. A serious theatre is not a dull theatre; it is simply a theatre disinterested and devoted to truth. I have been concerned to notice how few American actors, whether amateur or professional - for here in Los Angeles I have been working with a mixed cast, know how to read aloud; and this demonstrates once more the divorce of which I was speaking at the outset of this article. A good performance of Shakespeare is a happy marriage between scholarship and stage, and in the present condition of the theatre a college or a university is about the most promising place in which to celebrate it.

The Irrational Rationalist

"The theatre is my battering ram as much as the platform or the press: that is why I want to drag to the front. My capers are part of a bigger design than you think: Shakespeare, for instance is to me one of the towers of the Bastille, and down he must come." From Ellen Terry and Bernard Shaw: *A Correspondence*, ed. by Christopher St. John, London, 1913, p. 149.

Current Bibliography:

Shakespeare Survey XI, Edited by Allardyce Nicoll, Cambridge University Press, 1958, pp. 223, \$5.50.

The importance of SS need no longer be discussed. With the publication of the first volume in 1948 it took immediate prominence in Shakespearean scholarship and the scholar who does not have a set for reference is without one of the most important of scholarly archives. This becomes immediately apparent when one consults the 150 odd columns of cumulative index that the editor has thoughtfully provided for the first ten volumes. It is of course a little disconcerting to look up Hardin Craig, Alfred Harbage, W. W. Greg, and others and be faced with an array of half a dozen or more lines of numbers without an analysis of the subjects to which they refer, "but what's a heaven for?" If one looks at the analytical breakdown of the subjects under Shakespeare alone, one sees that to have analyzed every reference would have extended the index another hundred pages. The saving of time and the aid to scholarship will be tremendous.

Brief abstracts of the articles in SS 11 will begin here and be continued in subsequent editions.

"Shakespeare's Romances: 1900-1957," Philip Edwards, S. S., XI, 1958, 1-18.

In a survey of the prevailing critical attitudes toward the Romances in the last 50 years the author chooses about two dozen studies to illustrate the four or five main critical approaches of the first half of our century. In the early part of the century the author finds the "biographical approach" to have been dominant, an approach highly favored by critics like Strachey, Luce, Raleigh, and Clifford Leech. Another view of the period is that Shakespeare's art was "conditioned" by the demands of his public, by the popular taste of the day. But perhaps the most influential school of criticism has been that which interprets the late Romances in terms of symbol, myth, and allegory. *WT*, *Tempest*, and even *Cymbeline* become, then, a kind of other-speaking; and the exponents of this view are critics like Churton Collins, Wilson Knight, D. G. James, and Traversi. Yet another interpretation is to see the plays as embodying Christian allegory of "prosperity, destruction, and regeneration." Finally there are those modern critics who eschew all these models to interpret the meaning of the Romances by examining their form. These critics examine the form as it was understood by the Elizabethans. Among them are Nosworthy, Kermode, and Danby. Such criticism is certainly valuable, but perhaps now is time for a fallow period in which "more mundane" investigations should be made so that "we might learn a critical language capable of interpreting the Romances."

"Six Points of Stage-Craft in The Winter's Tale," Nevill Coghill, S. S., XI, 1958, 31-41.

Though it is a critical commonplace that *WT* is an ill-made play, the strictures of critics have no real force so far as stage-craft is concerned. Critical objections are not necessarily relevant to the action on the stage. Critics have objected to the suddenness of Leontes' jealousy, the allegedly ludicrous stage direction, "Exit Pursued by a Bear," the intrusion of Father Time after Act III, "crudities" in stagecraft in Act IV, the messenger speeches in Act V, and, finally, the famous statue scene. The author examines all of these objections, and finds, from point of view of the living stage, that "there is nothing antiquated or otiose in stage-craft such as this."

(Additional Abstracts in May)

If the date next to your address is encircled in red, a renewal check would be appreciated. Thank you.

REVIEW OF PERIODICALS

THE ACTOR'S THE THING

Long-playing records of Shakespeare's plays, such as the Marlowe Society of Cambridge University productions of *Othello*, *As You Like It*, and *Troilus and Cressida* (Argo Record Co.), not only provide an educational resource of particular interest to foreign students who wish to hear "the sound of Shakespeare in his own tongue," but also test the long-cherished belief of many "impassioned Shakespearians" that "in the creation of drama and character the poet's words are all that count." To these theorists' objection that in the theatre "alien personalities" intrude between them and the "underlying emotion" permeating the poetry of a play, these records lend no comfort. Rather, they reveal that "there is no escaping these intrusions." The conclusion is that "the voices which most nearly make good their scenes are those which most plainly" reveal the actor's own personality. Because every voice "is a personality," a weak personality weakens "the general design," no matter how "vigorously and correctly" the words are spoken. (*The Times Literary Supplement*, April 11, 1958, p. 195.)

SHAW ON SHAKESPEARE

G. B. Shaw's Shakespeare criticism is generally regarded by his critics as either un-serious or self-interested; actually it should be viewed as a dogma consistent with Shaw's anti-tragic, anti-romantic criticism of art and life, says Albert H. Silverman of Wright Junior College. In temper Shaw was closer to Jonson who also wrote critical and didactic comedy in preference to romantic comedy or tragedy. Shaw felt that tragedy, as Shakespeare conceived it, was melodrama; he himself wrote comedies not merely to instruct by pleasing, but because he felt that when realism is injected into tragedy it becomes comic. Shaw's admiration for Ibsen's plays is based on the fact that they are unromantic, critical, and comic or tragicomic; his distaste for Shakespeare's manner of playwriting because it is romantic, glorifying love and pessimism. When Shaw admires Shakespeare's work it is usually the problem plays he is concerned with. A serious study of Shaw's Shakespeare criticism reveals "a clear, consistent, and even understandable critical estimate of the playwright of whom Shaw felt himself to be a reincarnation." That he does not receive such serious study "is simply another case of Shaw's public not taking him seriously because he . . . expressed his ideas in the spirit of fun." ("Bernard Shaw's Shakespeare Criticism," *PMLA* LXXII:4 (Sept. 1957), 722-736.)

CYMBELINE A FAILURE?

Cymbeline, Neal Woodruff, Jr. feels, does not wholly succeed for two reasons: our "twentieth-century prejudice" against the romance form, and Shakespeare's failure "to manage the romance form successfully." The plotting is "masterly," but the characters—except for Imogen, Posthumus, Iachimo, and Cloten—are "hardly more than wooden counters." Cloten, "an anticipation of" Caliban, is untouched by civilization; Iachimo "represents civilization gone decadent." Posthumus is "good, but passively so," Imogen the only "complete human being" in the play. *Cymbeline*, it "seems more or less clear," presents the emergence of order from disorder, reconciliation after discord, but the "dominant theme" of corruption and regeneration remains "an intention . . . largely unfulfilled." The play, Woodruff concludes, "is neither romance for romance's sake nor romance used successfully as a means to insight," and "as a whole work it is a failure."

(*Shakespeare: Lectures on Five Plays*, Carnegie Series in English-No. 4 (Pittsburgh, 1958, 53-69.)

ANTONY WILL BE HIMSELF

J. M. Purcell (*N&Q*, V:5, 187-8) misses the functional character of "Antony Will be himself" (I, i, 42-43), says Constance I. Smith. With "But stirr'd by Cleopatra," the two phrases become thematic to the play. They foreshadow Actium, after which Candidus says (III, x, 30-31), "Had our general Been what he knew himself, it had gone well." These words are also thematic by indicating the indissoluble tie connecting Antony's self with Cleopatra. "In them Shakespeare has indicated the whole drama of a man who, in the supreme crisis, failed to be himself, failed his own integrity." ("A Further Note on A & C, I, i, 42-43," *N & Q*, n. s. V:9 (Sept. '58), 371.)

AN INTRODUCTION TO SHAKESPEARE

By Hardin Craig

*Eight Plays and
Twenty-one Sonnets*

Romeo and Juliet, King Richard the Second, King Henry the Fourth, Much Ado About Nothing, Twelfth Night, Hamlet, King Lear, The Tempest.

INCLUDES a general introduction, an introduction to each play, bibliographies, and footnotes.

452 pages

\$2.75 list

**SCOTT, FORESMAN and
COMPANY**

Chicago Atlanta Dallas Palo Alto
Fair Lawn, N. J.

VARYING DEGREES

Wallace Maurer of Ohio State University thinks that Ulysses' speech on degree (*T&C*, I, iii, 119-124), as written by Shakespeare and by Dryden, exemplifies the difference in vision and environment of the two writers. Shakespeare's wide and universal world appears in such terms as "includes," "power," and "universal wolf," while the neo-classical tendency toward consolidation and definition are shown by Dryden's "resolves," "brutal force," and "ravenous wolf." "Shakespeare's comprehensive awakening of the cosmic shifts and eddies of unleashed evil and viciousness becomes in Dryden a keen and clear-cut preoccupation essentially with the taut special anger, ambition, and destructive cross-fire of Restoration factions." ("From Renaissance to Neo-Classic," *N&Q*, n. s. V:7 (July '58), 287.)

CHANGING STYLES IN ACTING

Dr. Leonard Goldstein, of Rutgers University, concludes, primarily "from an examination of the nature of changes within the English playgoing society, seen in broad historical perspective," that "the style of acting changed from a relatively formal, distancing kind on the Elizabethan stage to an increasingly naturalistic, intimate kind on the Carolinian."

Examining first "the social and cultural conditions of the Elizabethan period," Dr. Goldstein observes the rise of the middle class to power and expressions of that change "in new modes of science, economic theory, political theory, art, music, and drama." He sees that, for example, "the new music presented the new structure of society abstractly," "the domestic book literature presented abstract principles." In the same way "the manner in which the plays were acted had to convey the abstract . . . that is, the acting was formal," and the language expressing this abstraction had to be "a bound language . . . poetry." Only so "at the early stage of modern society in which the drama developed" could "the immediate and concrete experience of each individual" be perceived as part of "an interdependent whole" in which he could find the meaning of his own life. Likewise "the manner of delivery of the early drama . . . must have been rhetorical, i.e. impersonal." For example, in the early morality plays where the allegory "served also to express the new values," the "open structure" of these plays leads easily to the chronicle plays of Shakespeare, which, though "less abstract," contain many conventional devices "serving a didactic purpose." Such conventions "created distance between the play and the audience . . . so that the possibility of gaining critical insight into reality was maximized," a type of drama again demanding formal acting.

Similarly after the middle of the sixteenth century changing social and cultural conditions show corresponding changes in Court drama reflecting its individualism, but a "second type, negative in the sense of being characteristic of the last phase of a social order"—"the view of an individual without . . . any sense of interdependence." For such a society, Dr. Goldstein asserts, "there was no need for a style of acting that would have brought into play . . . critical awareness." When "dramatists like Chapman, Webster, and Ford were producing the typical dismembered courtier, their attempt was to reproduce him . . . in such a way that the miserable courtier in the audience could identify himself with the equally suffering protagonist"—so that now was "made possible for the first time . . . naturalism in both playwriting and acting." ("On the Transition from Formal to Naturalistic Acting in the Elizabethan and Post-Elizabethan Theater," *Bulletin of the New York Public Library*, LXII: 7 (July 1958), 330-49.)